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## JOSEF RHEINBERGER.

By FR. NIECKS.

THE credit of having introduced Josef Rheinberger to the English public belongs to Hans von Bülow, who in 1873 played at a *matinée* (the fourth of the year) of the Musical Union this composer's quartet in E flat major, Op. 38, and about the same time at one of his own recitals an "Andante and Toccata." Rheinberger's works met with a favourable reception. Some one writing after these performances, remarked that they certainly made one wish to know more of the composer. As to Hans von Bülow belongs the credit of first bringing some of Rheinberger's works to a hearing in this country, so to the firm of Augener & Co. belongs the credit of furthering the acquaintance of the English public with the German composer by an indigenous edition, in 1876, of ten of his pianoforte pieces ("Select Works for the Pianoforte by Josef Rheinberger"). Since the performances in 1873 several of Rheinberger's compositions have, under the ægis of Hans von Bülow, Heinrich Barth, Charles Hallé, and other pianists, made their appearance from time to time on the programmes of the best chamber concerts; still there can be no doubt that even in this branch of the art the composer has not received the attention due to his merits. And as to his orchestral, choral, and smaller instrumental and vocal compositions, it is no exaggeration to say that Rheinberger has been shamefully neglected. To the generality of musicians and amateurs it will be news to hear that the German master has not composed merely a symphony, a quartet, a trio, a sonata, and a few other pianoforte pieces, but that his works have already reached the high number of 128, and comprise examples in all forms and of all kinds of composition. If we inquire after the cause of this neglect, we shall in all probability find it in the simple, unobtrusive character of the man and his music. Showiness and

clever management have a better chance in the world as it is—at any rate go faster if not farther—than homeliness and plain-dealing. In fact, it is with composers on the look-out for a public as with women on the look-out for a husband—the worthiest have often to wait long, and sometimes even in vain.

Josef Rheinberger, the youngest son of Peter Rheinberger, treasurer (*Rentmeister*) in the administration of the principality of Liechtenstein, was born on March 17, 1839, at Vaduz, the diminutive capital of the smallest member of the late German Confederation. Here, about four geographical miles south of the Lake of Constance, in the midst of the Alps, near the Rhine, and close by the castle of Liechtenstein, he passed the first eight years of his life. Already, at the age of four, the boy began to show so happy a musical disposition, that Pöhly, the music-teacher of his sister, became interested in him, and gave him regular musical instruction. The progress of little Josef may be measured by the fact that when no more than seven years old he was appointed organist of the parish church of his native place, being duly salaried for his services. To enable him to discharge his duties properly the pedals had to be raised by fastening pieces of wood on them; for as his legs were as yet rather short, this was the only means of bringing the pedals within the reach of his feet. In 1847, the year after his nomination to the office of organist, the young *maestro* composed a mass for three voices with an organ accompaniment, which was several times performed. Peter Rheinberger, the father, was not musical at all, and had no intention of making a professional musician of his son. But Herr Schramm, an official in the revenue department (*Cameralfbeamter*) of the Austrian town Feldkirch, who was a musical friend of his, persuaded him to cultivate for this end the talent which the boy so strikingly manifested. The outcome of these discussions was that Josef was sent to Feldkirch, where he lived in the house of Herr

Schramm—who, although not a musician by profession, was a good violinist—and received instruction in thorough-bass from the choir-master Schmazzler of that town. This change of residence must have been a great event in the life of the youthful musician, for coming as he did from a place of about 900 inhabitants, Feldkirch, with its upwards of 2,400 inhabitants, would, of course, appear to him a very *Weltstadt*. Although he was now at a distance of nine miles or more from Vaduz, Master Josef retained his post as organist, and attended every Sunday at the parish church of his native place. After a sojourn of two years at Feldkirch, during which he several times appeared in public as a pianist, he returned home to his parents. This was in 1850. In the October of the following year he was taken by his father to Munich, where he entered the Conservatorium, of which he was a pupil till 1854. His masters were: for the pianoforte, Julius Emil Leonhard, distinguished both as a pianist and composer; for the organ, the excellent organist and composer, Johann Georg Herzog, since 1855 professor of music at the university of Erlangen; for the theory of music, Julius Josef Maier, the well-known librarian of the royal and national library of Munich. This last-mentioned musician Rheinberger regards as the master to whom he owes most. Only a few of the early compositions of Rheinberger have appeared in print. The earliest of them, a six-part vocal piece, composed in 1855, the year after his leaving the Conservatorium, I do not know, but it must have some merit, or the composer would not have published it in 1874. It is No. 3 of Op. 69, "Drei geistliche Gesänge" (three sacred songs) for a six-part chorus of male and female voices. Next in the chronological order of his works come the "Vier Clavierstücke" (four pianoforte pieces), Op. 1, composed in 1856, at the age of seventeen, and published in 1859. They are not very striking as regards invention, but show that their author had learned to write with correctness, and gave promise of doing better things by-and-by. When, in 1859, Leonhard left the Bavarian capital to occupy the post of teacher of the pianoforte at the Conservatorium at Dresden, Rheinberger became his successor at Munich, exchanging, however, already in the following year the professorship of pianoforte-playing for that of composition. In the same year the now rising young musician was appointed organist of the court church St. Michael, a post which he occupied till 1866. In 1864 he took upon himself two more charges: that of *solo-repetitor* at the Royal Court Theatre, and that of conductor of the Munich Oratorio Society; the former of which he retained till 1867, the latter till 1877. The year 1867 is notable in the life of Rheinberger for several events of importance: his marriage with Fräulein Fanny von Hoffnaas, some of whose verses he has set to music ("Liebesgarten," Op. 80, No. 2; "Fünf Gesänge," Op. 73, No. 4; "Toggenburg," Op. 76); his appointment as teacher of composition and the higher organ playing at the new music school, which was opened at Munich in October, 1867, and of which Hans von Bülow was the

organiser and director; and the bestowal on him of the title of Royal Professor. With a further recognition of his merits and services Rheinberger was honoured by his sovereign in 1877, when he was created *Königlicher Hofcapellmeister* (Royal Court Chapel Master). And now having finished my biographical sketch of the composer, I shall turn to his works and pass them in brief review.\* \*

A classified enumeration of the 128 works hitherto published by Josef Rheinberger will best enable us to form an idea of the amount and variety of his achievements as a composer. To begin with the orchestral works. There are first of all two symphonic compositions—"Wallenstein, Sinfonisches Tongemälde" (Symphonic Tone-Picture), Op. 10 (1866), and the "Florentinische Sinfonie" (Florentine Symphony), Op. 87 (1875); further, a "Fantasia: Praeludium, Intermezzo und Fuge," Op. 79 (composed in 1874, scored in 1876); two overtures—"To Shakespeare's 'Taming of the Shrew'" (*Zur Zähmung der Widerspänstigen*), Op. 18 (1866), and "To Schiller's 'Demetrius,'" Op. 110 (1878); a concerto for pianoforte and orchestra, Op. 94 (1876); and, lastly, two works specially written for the theatre—introduction, interludes, &c., to Calderon's play, *Der Wunderthätige Magus*, Op. 30 (1865), and to Raimund's play *Die Unheimliche Krone*. As I am speaking of Rheinberger's compositions for the theatre, I may mention here his two operas—*Die sieben Raben*, opera in three acts, Op. 20 (composed in 1860 and revised in 1868), and the *Thürmer's Töchterlein*, comic opera in four acts, Op. 70 (1872). The chamber works consist of a quintet for pianoforte, two violins, viola, and violoncello, Op. 114 (1878); a quartet for pianoforte, violin, viola, and violoncello, Op. 38 (1870); two quartets for two violins, viola, and violoncello, Op. 82 and 89 (1874 and 1875); three trios for pianoforte, violin, and violoncello—Op. 34 (composed in 1862, revised in 1867), Op. 112 (1878), and Op. 121 (1880); two sonatas for pianoforte and violin—Op. 77 (1874) and Op. 105 (1877); one sonata for pianoforte and violoncello, Op. 92 (1875); and a "Theme with fifty variations for two violins, viola, and violoncello," Op. 93 (1875). The compositions for the pianoforte form the most numerous class, being no less than thirty-six in number. Among them are to be found four sonatas—"Duo" (*Allegro alla breve, Adagietto—Canone a due, and Finale—Molto vivace brusco*) for two pianos, Op. 15 (1868), "Sinfonische Sonate" (*Allegro, Menuetto, Intermezzo, and Tarantella*) in c major, Op. 47 (1864), "Sonate," Op. 99 (1876), like the preceding one for two hands, and "Sonate," Op. 122 (1881), for four hands; a "Praeludium und Fuge," Op. 33 (1862); several sets of pieces as well as single ones in the fugal style—for example, Op. 39, 42, 68, &c.; two Toccatas, Op. 12 and 104; one Toccatina, Op. 19; a "Fantasiestück" (with the motto, "Hoch geht die See, mit ihr mein Herz. Es löst sich das Weh;

\* \* The biographical and chronological facts contained in this article are either furnished or verified by the composer. The figures within parentheses indicate the year when the work was composed.

das bange Weh. Und der schwüle, der drückende Schmerz!" Jul. Hammer), Op. 23 (1866); a Theme with thirty-seven variations and a finale; studies—Op. 14, "24 Praeludien in Etudenform," dedicated to the Royal Music School of Munich, Op. 113, study for the left hand; Humoresken, Tarantella, and other character and concert pieces of a poetic and more or less romantic nature. The works for the organ are less numerous, but of great weight. They consist of "Ten Trios," Op. 49 (1870), and seven sonatas—Op. 27 (1868), \*Op. 65 (1871), \*Op. 88 (1875), Op. 98 (1876), Op. 111 (1878), Op. 119 (1880), and Op. 127 (1881)—of which the second and the third are respectively called "Fantasie Sonate,"\* and "Pastoral Sonate." When we turn to the choral works we find among those for voices alone, besides a very considerable number of smaller pieces of sacred and secular music, the "Missa Brevis," Op. 83, the "Requiem," Op. 84 (1867), and the "Missa S<sup>m</sup>ae Trinitatis," Op. 117 (1880), for four voices, and the "Pope Leo XIII. Mass," Op. 109 (1878), for eight voices. Rheinberger's larger works for soli, chorus, and orchestra, are: a "Stabat Mater," Op. 16 (1864); a "Requiem" for the heroes that fell in 1870 and 1871, Op. 60; and "Christophorus," a legend, Op. 120 (1880). For the composition of ballads Rheinberger seems to have a *penchant*, for he wrote one for soli, chorus, and orchestra—"Clärchen auf Eberstein," Op. 97 (1876); two for a chorus of male voices and orchestra—"Das Thal des Espingo," Op. 50 (1869), and "Wittekind," Op. 102 (1877); and a great number for soli, chorus, and pianoforte—"Das Schloss am Meer," and "Die Schäferin vom Lande," Op. 17 (1866), "Die Wasserfee," Op. 21 (1868), "Die Lockung," Op. 25 (1858), "König Erich," Op. 71 (1873), "Toggenburg," Op. 76 (1874), "Die todte Braut," Op. 81 (1874), and "Die Johannisnacht" (for male voices), Op. 91 (1875). Of compositions for female voices may be mentioned: "Three Hymns," for three female voices and harp, Op. 35 (1865); "Maitag," lyrical intermezzo for female voices and pianoforte, Op. 64 (1872), and "Three Latin Hymns," for female voices and organ, Op. 96 (1874-76). Remarkable for the peculiar combination of voices and instruments are the following compositions: "Die Nacht," for four vocal parts, violin, viola, violoncello, and pianoforte, Op. 56 (1871), and a Mass for three-part chorus of female voices, organ, violin, violoncello, and flute, Op. 126 (1881). The two compositions for children—the cantata "Das Töchterlein des Jairus," Op. 32 (1863), and the comic operetta, "Der arme Heinrich," Op. 37 (1864), which have both been published with an English translation ("The Daughter of Jairus," and "Poor Henry,") by Augener & Co., must not be passed over in silence. To specify all the shorter pieces, sacred and secular, for voices alone and for voices with pianoforte accompaniment, would take up too much space; I shall therefore simply state that there are thirteen sets of part-songs for male and

female voices—Op. 2, 24, 31, 40, 52, 58, 63, 69, 80, 107, 108, 123, and 124; ten sets of part-songs for male voices—Op. 44, 48, 73, 74, 85, 86, 90, 100, 116, and 125, composed, with one exception, between the years 1870 and 1881; seven sets of songs for one voice and pianoforte—Op. 3, 4, 22, 26, 41, 55, and 57; and "Three Duets," Op. 103, for soprano and baritone, with pianoforte accompaniment. In conclusion, I shall mention yet: "Ein kleiner Messgesang," for a voice with organ accompaniment, Op. 62 (1871); "Six Hymns," for two sopranos and organ, Op. 118 (No. 2 in 1877, the rest in 1880); and "Vier elegische Gesänge," for a voice and organ, Op. 122 (1882).

From the above enumeration it will be seen that Rheinberger, though only in his forty-fourth year, has already accomplished what would be considered a good life's work of a man of three-score and ten. Of course not every item of this long list of compositions is a masterpiece of the first order. It may be that if the composer had restrained his *furor scribendi*, he would have given the world more in giving it less—more in regard to quality, less in regard to quantity. It is in the power only of the most happily-constituted geniuses to produce abundantly and at the same time with unintermittent potency. And even a Mozart, a Schubert, were unable to keep always on a level with their own eminence—nay, fell sometimes below the modest elevations of lesser men. Well, I shall not shrink from the duty, incident to my self-imposed task, of stating that Rheinberger writes occasionally *invita Minerva*. To dwell, however, on this fact can serve no purpose, and would be ungracious in the case of a man who has done so much work which is in every respect excellent, and who has done none which is bad in workmanship, vulgar in tone, or altogether worthless in matter.

Thoroughness of workmanship is a feature which distinguishes Rheinberger's productions favourably from those of the great majority of his contemporary art-brethren. And this quality of thoroughness is combined with another not less characteristic of the artist and his work—namely, unpretentiousness. Unlike so many who try to do great things without having learnt how to do them, Rheinberger is a consummate master of the craft, and yet never makes a bravado of his skill. The matter, the intellectual and emotional substance of his compositions, is of the nature of his workmanship—unpretentious. We may describe it as simple, and even as homely; only let it be understood that this homeliness is not the depraved and common kind which is incapable of elevation of thought and feeling, incapable of all that is comprised in the words, beauty and poetry. If we divide composers into two classes, classicists and romanticists, we must number Rheinberger with the former. For in him the classic temperament predominates over the romantic, and does so more and more as he advances in years. Moreover, his romanticism differs from the latest developments in its being neither violent, extravagant, voluptuous, fantastic, nor transcendently sentimental. No doubt Rheinberger learnt much and assimilated some-

\* Of the works or single numbers of series of pieces marked thus \*, an English edition has appeared (Augener & Co.).



thing from Schumann and Chopin; but he did not come under their sway; did not swear fealty to them. Berlioz, Wagner, and Liszt, had no perceptible influence upon him. His art is deeply rooted in folk-music; even in his grandest and most scholastic compositions the soil from which it sprang is easily discernible. Health, simplicity, and clearness, pervade everything he has written. His music is diatonic rather than chromatic, and eschews the piquancies, eccentricities, and intricacies of melody, harmony, rhythm, and instrumentation, now the fashion. Rheinberger's contrapuntal skill proves that he studied J. S. Bach assiduously; his natural, flowing, translucent style seems to indicate that Mozart was his ideal. But for certain qualities also Weber and Beethoven must have strongly attracted him. He, however, who should conclude from what I have said that the composer is old-fashioned in matter or manner would be egregiously mistaken. Keeping apart from the general tendency of the age, Rheinberger is yet of the age. Though not an original in the sense of having created a new style, or of having added new provinces to the domain of music, he can boast an independent individuality, strong enough to dispense with extraneous support.

In order to render our notion of Rheinberger's personality more clear and precise, let us examine his compositions a little more closely. We will begin with the simplest forms, and thence proceed to the more complex ones. Rheinberger's songs are genuine songs, not dramatic scenes, declamatory recitations, or descriptive sketches. They have almost always something of the gait of folk-songs, and more than one of them might be mistaken for a real folk-song. The composer does not favour what the Germans call "das durchcomponirte Lied" (Op. 22, No. 4, "Ingeborg's Klage," is an exception), but sets to music one verse or portion of the poem, and lets this partial setting serve, with or without modifications, for the rest of the words. A pretty correct idea may be formed of Rheinberger as a composer of songs from Op. 57, seven songs entitled "Wache Träume." In illustration of my remark about the popular element in Rheinberger's songs, I shall point out the following instances which strikingly exhibit it—Nos. 3, 5, and 1 of Op. 26, and the series Op. 55 (*Liebesleben*), more especially Nos. 4, 5, and 8. Two songs from Op. 46 (*Zeiten und Stimmungen*), Nos. 2 and 6, deserve mention both for their beauty and for their reminiscences of Schumann and Schubert. The frank melodiousness which characterises Rheinberger's songs, even where the accompaniments are more elaborate than is usual with him, graces likewise his other compositions. In the smaller and larger choral works, with and without instrumental accompaniments, this quality is very conspicuous. Not less conspicuous is the flow of the part-writing. Indeed, whatever other qualities we may occasionally miss, these two are never lacking, and never fail to produce a pleasing effect. To discuss every one of the composer's works is, of course, out of the question; all I can do is to allude to a few of them.

Of his two operatic ventures only the first is known to me, and only so far as a pianoforte score can make it known. The libretto of *Die sieben Raben* is a dramatised "Märchen" (fairy tale). What further need be said? The mere mention of the fact is a condemnation. This opera, an early work of the composer, is more lyrical than dramatic, and its form as well as character popular. Rheinberger takes up Weber's standpoint in the *Freischütz*. In the "Missa Sanctissimæ Trinitatis" the composer gives an incontrovertible proof of his great talent and skill in writing *a capella*. No display is made of scholastic devices—simplicity reigns throughout; but the freedom and beauty with which the voices move could only be imparted by a perfect master of counterpoint. Church music, as Rheinberger understands it, is calm and chaste, without being cold and unbeautiful. These characteristics attach also, though to a less extent, to the "Requiem" (for the heroes that fell in 1870 and 1871), Op. 60, which is one of the master's most important compositions for soli, chorus, and orchestra.

I shall be a little more explicit in regard to the pianoforte compositions of Rheinberger, as they will be the best means of introducing him to a numerous acquaintance, and prepare the way for the other works.

The composer's first publication for the pianoforte, Op. 1, has already been mentioned. The second, Op. 5, consists of "Three short concert pieces" (1, 2, 1864; 3, 1862).\* Both "The Chase" and the "Toccata" are very pretty, and in every respect well-conditioned compositions; but the "Fugue," with its melodious sweep and untiring vivacity, carries off the palm. If all studies were like the serene, simple, graceful, and, in turn, robust and boisterous, "Idyl," the leisurely and pleasantly rambling "Cradle song, with variations," and the sweetly melancholy, longingly agitated "Impromptu" of "Drei Studien," Op. 6 (1864),\* many would take to playing studies who now have a decided antipathy to it. Of the "Drei Characterstücke" (Characteristic Pieces), Op. 7—Ballade, Barcarolle,\* Ernster Tanz—Nos. 1 and 3 remind one of Chopin, No. 2 of Mendelssohn. But it is the character of the pieces not the thoughts themselves which suggest these names. No one can now write a Ballade and a Mazurka without thinking of Chopin, nor a Barcarolle without thinking of Mendelssohn. The great German composer, and he, in his narrower sphere, no less great Polish composer, have put upon these musical types a stamp which will not be easily effaced. I have to explain that I mentioned Chopin in connection with the "Serious Dance" because the "Tempo di Minuetto" has in its complexion a tinge peculiar to this composer's Mazurkas. And, lastly, I must add that these three excellent pieces are, notwithstanding the resemblance pointed out by me, legitimate as well as healthy and well-favoured children of Rheinberger's muse. As the reviewer of Op. 8 (1866)\* said in the July Number of the MONTHLY MUSICAL RECORD, "There is



something of the freshness, scent, and illumination of the woods in the 'Waldmärchen.' The "Vortragsstudien," Op. 9 (1863)\* are in reality a series of charming pieces; first, and chiefly, the exquisitely lovely "Melody," which, alas! comes only too soon to an end; then the more rugged, but nevertheless pleasing, "Wander Song," which, especially in the second part, has an ingratiating effect; further, the lulling vagaries of "Dreaming," and the honest heartiness of "From Olden Times" (Tempo di minuetto). Of each of the "Five Tone-Pictures," Op. 11 (1864-66)\*—Roundelay, Mazurek, Round, Allegretto, and Elegy—something complimentary might easily be said, from the opening sturdy "Roundelay" to the sweet "Elegy." The three pieces "From Italy," Op. 29,\* have a great melodic charm, and a good deal of *morbidezza*. I was going to say that I regard No. 2, "Rimembranza," with particular affection, but on No. 1, "Dolce far niente," presenting itself to my mind, I began to waver in my intention, and the recollection of No. 3, "Serenata," completely silenced me. Very interesting are the sprightly "Scherzoso" and the "Capriccioso" on a theme from Handel's "Alexander Balus," published under the title of "Zwei Claviervorträge," Op. 45, 1870, and dedicated to Brahms. The "Six Characteristic Pieces," Op. 67, contain much that is beautiful—a charming "Calm of Evening," a truly characteristic "Impatience," a particularly lovely "Romance,"\* and a "Fugue," "Scherzo," and "Morning Hymn" (No. 2, 1854; the rest, 1870), none of which is to be despised. The "Jagdszene,"\* which bears no *opus* number, and exists only in an English edition, is not of striking originality, but need not be ashamed to show its face beside the innumerable "La Chasse," of Stephen Heller and other composers. I will not call the "Toccata," Op. 12 (1865),\* a piece—it is a work, an achievement. It is of more weight than any of the compositions I have as yet mentioned, charming as they are. In fact, I do not hesitate to declare that this spirited and truly grand composition is the best Toccata that has been written since the days of the immortal Sebastian. Mark the *opus* number well, and do not neglect to become acquainted with the work if you are not so already; you are sure to linger lovingly over the introductory "Andante molto, quasi Adagio," and to be carried irresistibly away by the vigorous drift which hastens onward unceasingly and unweariedly in the "Allegro con fuoco" (G minor). Ah, how refreshing, how bracing such music is amidst all the sentimentalities, morbidities, and eccentricities of the time! Here is health, strength, nature! No bungling, no hollow pretentiousness, no impotent volitions, disappoint just expectations and provoke righteous displeasure. Rheinberger is indeed a master of his craft. Every one of his compositions, even the smallest and least significant, bears witness to the fact, which, however, is most strikingly evidenced by his fugues and pieces in the fugal style. What musician, what lover of the musical art, could regard the "Praeludium und Fugue zum Concertvortrag" (Prelude and Fugue for Concert

Performance), Op. 33 (1862), dedicated to Anton Rubinstein, otherwise than with the highest respect and admiration! And then there is always in Rheinberger's compositions, however scholastic they may be, something besides the workmanship; for the workman never forgets, nor allows his public to forget, that he has a soul, a heart, and a mind. He who comes, for instance, to the "Tonstücke in fugierter Form" (Tone-pieces in the Fugal Form)—of which there are two series, each of six pieces, Op. 39 (1862),\* and Op. 68 (1862)—in the expectation of finding only scholastic dry bones, will be agreeably surprised. They are pleasing, as well as clever and instructive; and the same may be said of the "Etude and Fugato," Op. 42 (1862), and of No. 3, a fugue, of the "Characterstücke," Op. 67 (1870). Beethoven's fugue in the B flat major sonata, Op. 106, I think, instigated Rheinberger to write his colossal "Praeludium und Fuge;" the same master's "Thirty-three Variations on a Waltz of Diabelli's," Op. 120, probably instigated him to write his highly interesting thirty-seven variations and *capriccio finale* on a mazurka ("Thema mit Veränderungen, Ein Studienwerk"), Op. 61 (1860).

Many valuable pianoforte works of Rheinberger's remain yet to be mentioned—the "Capriccio giocoso," Op. 43 (1870),\* Schubert-like in its idyllic character and "heavenly length;" the excellent "Praeludien in Etudenform," Op. 14 (1867); the "Humoresken," Op. 28, &c., &c.—but I must desist from further comment.

Not to protract this discussion inordinately, I shall say of the excellent organ sonatas only that they are among the most valuable of the master's productions, being genuine and solid in workmanship and subject-matter, and thoroughly adapted to the nature of the instrument. For the same reason I must relinquish my intention of reviewing and in part analysing Rheinberger's principal orchestral and concerted chamber works, and confine myself to a few general remarks on one of them. Under these circumstances I cannot make a better choice than the quartet in E flat for pianoforte, violin, viola, and violoncello, Op. 38, which, exhibiting, as it does, the composer's qualities in their utmost intensity and fullest perfection, is truly representative. And what are these qualities? Purity and naturalness in melody, simplicity combined with variety and refinement in harmony and rhythm, classic clearness and beauty (in contradistinction to romantic picturesqueness and fantasticality) in form—one and all, part and whole, animated by a spirit of vigorous and yet gentle virility, frank, straightforward heartiness, and familiar nobleness. Connected with these qualities, as effect with cause, is the predominance of the diatonic genus over the chromatic. In the individualisation of the four parts, which enjoy equal privileges, the consummate contrapuntist as well as talented melodist manifests himself. But Rheinberger, great as is his skill in counterpoint, never makes an exhibition of it. His wise reticence in this respect is remarkable, and worthy of admiration. When,

however, he makes use of contrapuntal devices, he does so without becoming in the least formal. The *fugato* in the finale, for instance, is as fresh and natural as any other part of the work. The true-hearted robustness and gentle lovingness of the first movement, the finely, tenderly, deeply-felt adagio, the lovely, ingenuous menuetto, and the recklessly vivacious finale, with its dashing close, are each so glorious and wonderful that it is impossible to single out a movement, or part of a movement, for special praise. The quartet was created under an exceptionally propitious constellation. Indeed, it is as faultless a work as any human work can be, and an exquisite gem in the repertory of concerted chamber-music. If Rheinberger had written nothing else he would not have lived in vain. But he has written many other works which possess the same qualities, although perhaps not always in the same perfection. Of the second trio (in A major), Op. 112, dedicated to Charles Hallé, and played by the latter for the first time in this country in 1879, at one of his recitals, a critic wrote: "It is simple in form, but full of spirit and grace," and the same critic remarked of the second, the "Florentine Symphony" (in F major), that each movement was "vigorously tuneful, rich in idea, broad in design, and amply developed." These descriptions hit off the character of Rheinberger's works excellently. The spirited, sturdy, broadly-humorous, "Wallenstein's Lager" (Wallenstein's Camp), has been repeatedly, and with success, performed in this country. Whether the whole of the work of which it forms the third movement ("Wallenstein, Symphonic Tone-Picture," Op. 10) has been heard, I do not know; if not, it should be produced as soon as possible, and not it alone, but also the "Praeludium, Intermezzo, und Fuge," Op. 79, and the overtures. The chamber-concert institutions ought oftener and more extensively to take advantage of Rheinberger's productions; and the choral societies may be reminded that the "Requiem," Op. 60, has Latin as well as German words, and that the legend "Christophorus," Op. 120, has been translated into English by the Honourable Seymour Egerton, a pupil of the composer. Before I conclude I must say at least a few words about Rheinberger's instrumentation. It is in keeping with the rest—clear, simple, sound, and effective withal. Whilst in the treatment of the horns and trumpets it reminds one—more especially in "Wallenstein"—of Mozart and the older composers, and in its style generally differs from Berlioz's, Wagner's, and Liszt's instrumentation, it is yet modern in character, as may be inferred even from the constitution of the orchestra, which comprises four horns, three trombones, sometimes also a tuba, and on several occasions over and above the usual wood-wind instruments a piccolo. Should this paper of mine awaken an increased interest in the works of Josef Rheinberger its object will have been attained, and a fuller recognition of the composer's merits, and a large addition to the public's sources of enjoyment, be the unflinching result.

### PARSIFAL, BY RICHARD WAGNER.

(Concluded from page 175.)

WE pass from the seraphic strains of the Grail ceremony to very wild music at the commencement of the second act. The Klingsor motive is, throughout, predominant; we also hear some effective combinations of the Kundry, Magic, and Mourning themes. When the curtain rises we see Klingsor sitting before a table in the keep of his magic castle. His eyes are fixed on a metal mirror. Suddenly he rises, and lights incense, which fills the background with bluish vapour. He summons Kundry to appear, and her figure is seen ascending as if out of the earth. In Eschenbach's poem she is a sorceress attendant on the knights at Monsalvat, and appears also in the enchanted castle of Klingsor. But Wagner makes her a wandering and unhappy spirit, doomed to obey the mandates of the wicked magician. He addresses her by the names of Herodias, Gundryggia, Kundry, and thus Wagner has exhausted every source, sacred and profane, to invest the character with elements of strangeness and supernaturalness. Herodias is said to have laughed at the head of John the Baptist, but Kundry, as we learn in the great scene between herself and Parsifal, mocked at the Saviour bearing His cross. She thus becomes a sort of female Ahasuerus; and the other names connecting her, the one with the Edda poems, and the other with the legends of the Middle Ages, help to deepen the mystery of this polyonymous personage. Parsifal is approaching, and Klingsor commands Kundry to waylay him, and to entice him into the paths of pleasure. She vanishes, and Klingsor, with the whole tower, sinks rapidly into the ground. A garden, with tropical vegetation, now appears, and lovely damsels rush in and gaze at Parsifal, who has fought his way through the ramparts, and is looking down in astonishment on the scene before him.

Here the music is of a sensuous and bewitching character, and most marked, and from a musical point of view effective, is the contrast which it offers to the solemn and gorgeous strains of the first act. The music in the third act again becomes slow and solemn, and this episode of the flower-maidens—this scherzo between two adagios—reminds one, though with regard to its position only, of the *Allegretto* of the Moonlight sonata—*une fleur entre deux abîmes*, as it has been aptly described by Liszt. We might fill whole pages in trying to describe this choral *spectacle*, and yet not succeed in giving any satisfactory idea either of the fantastic *mise-en-scène*, or of the wonderful charm and elegance

of the music. The maidens are divided into groups. In all there are twelve parts: six solo and six choral. A triplet figure in the accompaniment gives movement and animation to the whole scene, and the music, in spite of the complexity of the parts and the chromatic character of the harmonies, is full of what is popularly termed "tune." The maidens crowd round Parsifal, and seek to lure him to dance and sport and voluptuous leisure. They adorn themselves with flowers, and with merry step and fascinating look continue to engage the attention of the "handsome stripling," as they call him. The triplets cease, the music becomes softer and softer, and a new theme is heard (No. 11), so graceful, so enchanting, that Parsifal for the time needed, indeed, to fix his mind upon his heavenly calling, and to keep his thoughts on the goal before him—Amfortas and the Holy Grail. The variety of rhythm, the exquisite harmonies, the ornamental accompaniment, and exceedingly delicate orchestration, all combine to render this scene one of the most interesting of the work, and perhaps one of the most characteristic to be met with in any of Wagner's operas or music-dramas. A short phrase reminds us for a moment of the scene between Siegfried and the Rhine-daughters in the *Götterdämmerung*, but with this exception the music is quite new and original. Parsifal, like Rinaldo among the sirens, repulses the eager advances of the maidens. They commence quarrelling about him, and here again the music changes; a new and effective figure is heard which may have been suggested to the composer by the second subject of the *Larghetto* from Beethoven's 2nd symphony. The only theme introduced during all this garden music is that of *Parsifal* (No. 7); sometimes the whole of it, but generally only snatches. A voice is suddenly heard: "Parsifal! tarry." When questioned by Gurnemanz in the first act, the hero could not remember his own name, but now that it sounds in his ears, he recalls that "So once, when dreaming, my mother called me." The voice is again heard bidding the maidens depart. With great reluctance they retire, and the Oracle motive is at this moment given out by the orchestra, though with vague harmony and writhed rhythm. The voice was that of Kundry, and she now appears as a youthful female of exquisite beauty, reclining on a couch. The whole of this scene is one of great dramatic power, and the language used by Kundry, and especially the train of thought pursued by her, testify to Wagner's imagination and insight into human nature. Kundry first speaks to Parsifal about his mother and his father, his early years, the death of his father, and the sorrow and anguish which at last broke the heart of his mother.

The Herzeleide motive is of course the principal theme employed here. The music in six-eight time commencing at the words, "I saw the child upon its mother's breast," and based entirely on No. 8, is very soothing and beautiful; it certainly recalls in a very strong manner a passage (*Es sang'en die Vöglein so selig im Lenz*) from the first act of *Siegfried*. The

recital of his mother's death introduces a short phrase which we may call the Herzeleide death-motive (No. 12). Parsifal sadly speaks of his foolish conduct in leaving his home, and exclaims: "But senseless folly dwells in me." The Spear phrase (No. 1) is here given out by the horn and afterwards by the violin, and the hearer is thus reminded of Parsifal's destiny: for he is come to break the magic spells of Klingsor, and to recover the holy spear from the hands of the enemy. The Herzeleide motive (No. 8) continues as Kundry artfully turns the young man's thoughts from his mother to himself. She gives him the "first kiss of Love." Parsifal now rises up; a change has come over him; he feels the burning of the spear-wound which is tormenting Amfortas; he sees, as in a vision, the sacred cup; he hears the mournings of the Saviour—mournings for His dishonoured sanctuary. The music throughout this dramatic scene is highly emotional; and most impressive is the employment of the love-feast motive to Parsifal's cry of despair to be saved from guilt-polluted hands. Kundry now approaches Parsifal, and seeks to soothe and caress him. The metamorphosis of No. 4 *b* is extremely ingenious; the syncopated notes will remind some of a celebrated passage near the end of the third act of *Tristan and Isolde*. Parsifal spurns Kundry from him, and then comes the revelation of her past life, and her cry for pity and pardon. Parsifal is willing to grant her request if only she will show him the way to Amfortas. She refuses, and curses him. Klingsor appears, and hurls the sacred spear at Parsifal, who grasps it with his hand. Kundry sinks to the ground with a cry. The flowers of the garden suddenly all wither, and the castle falls to ruins with a terrific crash.

The third act opens with music, describing the wanderings of Parsifal: for long and sinuous was the path by which he found his way back to the Holy Grail. In No. 13 we have the commencement of the so-called Desert motive, of which constant use is made throughout this act. Nos. 1 *c*, 3 and 4 *a* and *b*, are also employed in this prelude. When the curtain rises, a long time is supposed to have elapsed. (In Eschenbach's poem Parsifal's wanderings extend over a period of five years.) Gurnemanz is now living as a hermit near a wood within the domain of the Grail. We see before us a charming landscape, and meadows covered with spring flowers. Gurnemanz issues forth from a hut, and is startled by a low moaning proceeding from a thicket. Kundry is there rigid, and, to all appearance, lifeless. He drags her forth, bears her to a grassy mound, and, by rubbing her hands and temples, restores her to life and consciousness. Her first words are "Service, service." A new theme accompanies the efforts of Gurnemanz, and at the final awakening of Kundry we hear the Grail motive (No. 1 *c*) followed immediately by No. 4 *b*. While Gurnemanz is thinking over the extraordinary event of the morning, Kundry, who is bringing a pitcher out of the hut, points to a strange figure in black armour. It is Parsifal, and his motive (No. 7) is heard; the



tones are not bright and jubilant, but mournful and gloomy as sable-vested night. The hero is recognised neither by the knight nor by Kundry. Gurnemanz advances towards Parsifal, greets him, and asks if he has lost his way. Parsifal shakes his head. Gurnemanz then reminds him that it is Good Friday, and that he ought not to come in arms on such a day. Here we have motive No. 14. Parsifal lays aside his helmet, shield, and sword, and thrusting the spear into the ground, bends the knee in prayer before it. Gurnemanz and Kundry now recognise both Parsifal and the holy spear. During a short conversation between the two, are heard with great distinctness motives Nos. 1 a, 10, and 1 c. Parsifal gives an account of his wanderings, of his battles, and "countless distresses." The motives which accompany his narration are those of the Desert, Spear, Grail, and Oracle. Gurnemanz tells Parsifal of the melancholy state of things at Monsalvat. Titurel is dead; Amfortas is suffering greater torture than ever; the knights are crushed and disconsolate, for the Holy Grail has remained uncovered; and he (Gurnemanz) is calmly waiting for death. The principal motive used during this long speech of the aged knight is that of the Desert (No. 13), which, by a process of diminution, appears also in the following form (see No. 15). Parsifal, overcome with grief at the thought that he, the chosen one, must still wander undirected, sinks to the ground. Kundry brings a basin of water, but Gurnemanz proposes not to sprinkle him, but to bathe his feet in the holy fount. We have now a beautiful and peaceful theme (No. 16), followed by one of Wagner's most exquisite phrases, of which we can give only the first few bars (No. 17). Many of the themes selected in this work for musical treatment are characteristic rather than beautiful; some, indeed, may be considered dry and even ugly. But such melodies as No. 17 and especially No. 18 (about which we shall speak presently) not only go far to atone for any shortcomings in this respect, but hold us spell-bound, and make us feel in all its fulness, the subtle charm and magic power of music. Kundry washes the feet of Parsifal in the holy spring; and having poured ointment on them, dries them with her hair. Then follows the baptism of Parsifal by Gurnemanz, and of Kundry by Parsifal. Such representations on the stage are daring, and, from an ordinary point of view, unlawful; but here they must be judged of by their general connection with the subject of the piece. Many of the incidents taken by themselves, would, as a matter of course, be condemned if given on the stage. Parsifal as a whole, if considered in the right light, may possibly be justified. We shall, at the conclusion of this article, have a few more words to say about the religious element in this music-drama.

Parsifal now orders his head to be anointed, for he announces himself as the future king of the Grail. The whole of the music during this baptism scene is most interesting. The calm but stately theme (No. 16) occurs four times; and besides we have the Desert motive, when Gurnemanz mentions the long-delayed

ceremony of the Grail; a portion of the dirge music connected with Titurel's funeral, when the death of the venerable founder is mentioned; while the Parsifal motive (No. 7) in extended form is given out *pompously* by the brass when Gurnemanz anoints Parsifal, and salutes him as king. No. 16 is used for the fourth time when Kundry is baptised, and is immediately followed by the Faith theme somewhat developed. After two bars of very slow music, we come to the already mentioned melody No. 18. The fields and meadows are glowing with beauty, and offer a wonderful contrast to the wild and desolate paths so long traversed by the "guileless fool." Gurnemanz fails not to remind Parsifal of the holiness of the day, and speaks of trespass-pardoned nature waking to her day of innocence. Here, indeed, is melody in its purest form, and it is to be hoped that it will not escape the notice of any who may hitherto have failed to discover "tune" in Wagner's works. A theme already hinted at now appears (No. 19), but the triplet accompaniment being kept up, it seems more like a continuation of the first than the joining together of two motives. There are several bars towards the close of this remarkable passage which vaguely remind one of the Pilgrim's chorus in *Tannhäuser*. A new form of No. 19 is introduced (No. 20), and effectively developed by augmentation and imitation. Gurnemanz brings out a mantle of the knights of the Grail, and puts it on Parsifal. They both set out towards the castle, Kundry following at a respectful distance. The curtain is drawn, and the sounds of a funeral dirge are heard. A few minutes elapse, during which the three are supposed to walk from the wood to the castle. The dirge music founded on the Herzeleid motive (No. 21) is certainly neither beautiful nor very impressive, but so far agrees with the situation in that it is extremely doleful. The next scene on the stage is the great hall of the Grail as in the first act. In the arched passages are to be seen processions of knights in mourning attire, and they are singing a funeral song (No. 22), in which we distinguish the Grail and Bell motives. On one side Amfortas is being carried in on a litter, and on the other Titurel's corpse in a coffin. Amfortas is in despair, and calls upon the knights to kill him. At this moment Parsifal enters, followed by Gurnemanz and Kundry. He advances towards Amfortas, touches his side with the holy spear. The monarch's face suddenly beams with holy joy. Parsifal moves forward to the shrine, takes from it the Grail which now glows with light, and holds it aloft. A white dove descends from the dome and hovers over Parsifal's head. All fall on their knees, and from the middle and extreme heights descend in pure and ethereal tones to the Love Feast and Oracle motives the words—

Wondrous work of mercy,  
Salvation to the Saviour.

We must now add a few words about the two private performances of *Parsifal* at Bayreuth on Wednesday and Friday, July 26 and 28. In the numerous

accounts of the great Festival of 1876, descriptions were given of the old-fashioned and out-of-the-way Franconian town, where Jean Paul Richter was born, lived, and died, and of the Wagner Theatre with its commodious seats, dim light, and invisible orchestra. We may, therefore, without any digression, notice the representations of *Parsifal*. By four o'clock on the Wednesday the theatre was crowded; there were many pilgrims from France, Italy, Russia, England, America, and even Africa; but the audience was principally composed of Germans. Wagner was, of course, present. He sat in one of the boxes at the back of the building, and by his side was the Abbé Liszt, one of the composer's oldest and most faithful adherents. He it was who already in 1850 spoke of *Lohengrin* as one of the most remarkable creations, in poetry and music, of modern times; and his book, "*Tannhäuser and Lohengrin*," contributed not a little to the success of Wagner's works. The magnificent prelude to *Parsifal* was played to perfection, and made a great impression. In the first act, down to the Grail scene, much of the music is very fine, and many of the scenes on the stage interesting and attractive. As, however, nearly the whole of the music is in very slow time, and as the act is very long, it was hard work to listen with unflinching attention.

But from the first note to the last of the Grail scene, although the character of the music remained the same, the listener forgot both time and place. A religious service, so majestic and stately, has probably never been celebrated even in the grandest cathedral. The effect on the audience was extraordinary and altogether unique. They left the building at the close of the act in perfect silence. The idea of applauding such a scene as they had just witnessed never occurred to them. Yet they were not in a consecrated place, and the magnificent performance might well have prompted them to express, in the usual manner, their satisfaction.

Religious dramas were performed in England from the thirteenth to the sixteenth century, and there were objections raised against them from a very early period. In an Anglo-French poem, written about the middle of the thirteenth century, such plays were considered sinful if performed on "highways or greens," but quite permissible if performed in "churches devoted to the service of God." With regard to the representation of the Lord's Supper on the stage, we may mention that one of the celebrated Chester Miracle-plays is entitled "*De Coena Domini*." Again, John Bale, who died in 1563, and of whom four miracle-plays are extant, gives in his account of the writers of Great Britain, a list of his own dramatic works. In a series on the life of Christ, we find No. 7 entitled, "*Of the Lord's Supper, and washing the feet*, one comedy." *Parsifal* is really a religious drama; and the solemn character of the work, the deep and earnest feelings which it inspired among the audience, should be taken into consideration by those who feel disposed to pass unfavourable judgment on Wagner's bold attempt to introduce religion on the stage. The building, too, at

Bayreuth, is one specially consecrated to art, and free from the associations of an ordinary theatre or opera-house.

The scenes between Kundry and Klingsor and Kundry and Parsifal in the second act are dramatic and very exciting, but a great deal of the music is dry and—we may even venture to say—ugly. The general effect of the whole work is immense, but as this effect is the result of a combination of the arts, we cannot expect to be always satisfied with the music as such. Sometimes the musical, sometimes the dramatic element, prevails; in other places the two are evenly balanced, and the result is a most happy exemplification of the composer's theory of combination.

The names and characters of the vocalists were as follows:—Herr Reichmann (Amfortas), Herr Kindermann (Tituel), Herr Scaria (Gurnemanz), Herr Winkelmann (Parsifal), Herr Hill (Klingsor), and Frau Materna (Kundry). At the second performance there was a change in the cast, Herren Siehr and Gudehus taking the parts of Gurnemanz and Parsifal, and Fräulein Brandt that of Kundry. Widely different was the reading each lady gave to the part of the mystic messenger of the Grail. Of the two, Fräulein Brandt was the more demonstrative, and, as far as we could judge from one performance, the more satisfactory. The acting and singing of all the artists was very fine indeed. Herren Siehr and Gudehus at the second performance, gave very excellent renderings of their respective parts, but they must rank second in merit as well as order. The band was exceedingly good, and Herr Lewi greatly distinguished himself as conductor. At the close of the first performance, there was silence for a few minutes, and then loud applause and calls for the composer and the artists. Wagner appeared; but the artists had gone home. On the Friday there was also silence followed by applause. Wagner came forward surrounded by all the artists, and had a good word to say to all—to the principal vocalists, to the excellent chorus of flower-maidens, to the band and conductor, and to the machinist, Herr Brandt, who had given so many proofs of skill and ingenuity. The public performances, which commenced on Sunday, July 30th, will be continued through the month of August.

The following interesting extract is from a Dresden paper:—

"The special Gralmotive, which so frequently recurs in *Parsifal*, corresponds note for note with the Response used in the Catholic Court Chapel at Dresden. Now and then the tenor part is altered, but without disturbing the harmonic foundation. According to the trustworthy communication of Johann Gottlieb Naumann, this *Amen*, originally belonging to the Catholic Court Chapel, found its way first into the Protestant churches of Dresden, and afterwards into many Evangelical-Lutheran country churches of Saxony. But when this *Amen*, for evident reasons—the musical expression of the formula in question, with its constantly-rising melody, and the modulation into the key of the dominant, appear as an expression of inquiry, if not of doubt, rather than as one of assertion and confirmation—was introduced into the new Ritual, it disappeared from most of the Protestant churches into which it had found its way. Richard Wagner, as is well known, commenced his career as choir-master at Dresden."

## CRYSTAL PALACE CONCERTS.

IN noticing a short time ago the testimonial presented to Mr. Manns on the 17th of June last, we proposed to return again to the subject of the Crystal Palace music, and to speak of the work accomplished by the talented conductor. The concerts have become celebrated all over Europe, indeed we might say all over the world, and from their commencement in 1855 down to the present moment Mr. Manns has spared neither time nor trouble to produce in as perfect a form as possible, not only the masterpieces of the great classical writers, but also the works of modern and less well-known composers. We may say that it would be difficult to mention more finished performances of the Beethoven symphonies than those heard at the Crystal Palace. Mr. Manns has not only striven year by year to introduce the most important and attractive novelties, but has also rendered signal service to English art by giving a very prominent place to the works of native composers. In the choice of programmes a spirit of liberality has been constantly shown, and the determination to represent all schools and to keep pace with the times has ensured artistic success in the past, and will, if continued, bring with it future profit and prosperity. We do not intend to review all that has been done in former years, but merely to call attention to some of the more prominent features of the concerts, and thus to show how well and how earnestly Mr. Manns has discharged his duties for more than a quarter of a century.

The plan of commemorating the days of birth and death of the great composers by devoting a portion or the whole of the programme to a selection from their works has been adopted for many years. Beethoven has always been held in honour, but specially so in 1870, the hundredth anniversary of his birth. During the twelve concerts of the series, great prominence was given to his compositions. His nine symphonies were then for the first time played in chronological order; the four *Fidelio* overtures were all performed at one concert; and besides, during the series were heard all the pianoforte concertos, the violin concerto, and many other of his choral and instrumental works. While speaking of this Crystal Palace celebration we perhaps ought to remind our readers that in this year special Beethoven programmes were also given by the Philharmonic Society, the Monday Popular Concerts, the Birmingham Festival, the Sacred Harmonic, and Covent Garden Theatre. Mozart, Weber, Schubert, and others, have been also commemorated, but not of course in such a marked manner. During the next fifty years, if this custom of keeping birthdays and deathdays is kept up, the long list of distinguished composers born early in this century will prove an *embarras de richesse*. Some will certainly have to be sacrificed, and the choice of names will be a matter of no small difficulty.

Wagner is once said to have described Mendelssohn as a man "who had nothing to say and who said it very well;" but from the frequent choice of his music for performance and from the enthusiastic manner in which it is always received, one would feel inclined rather to regard him as a composer who had much to say. *Tannhäuser*, *Lohengrin*, and the *Nibelungen*, are undoubtedly great works, and of their kind unique, but for all that musicians will not cease to admire the "Scotch" and "Italian" symphonies, or fail to discover beauties in the many other masterpieces bequeathed to us by this writer. In 1871 his most important vocal and instrumental compositions were heard during the twelve concerts of the series, and, as far as possible, in chronological order. We have more than once noticed this mode of presenting musical works, because, from an educational point of view, it is one of great interest and in some cases of special value. During the

season 1876-77, February 3rd and November 4th, the dates of the composer's birth and death, both fell on a Saturday. The latter date, curiously enough, passed all but unnoticed, but on the former the whole programme was devoted to Mendelssohn, and Herr Joachim played a solo violin part in an adagio from one of his twelve unpublished symphonies. No name, we fancy, occurs more frequently in the Crystal Palace programmes than that of Mendelssohn.

Next to Beethoven and Mendelssohn the composer most intimately connected with the Palace concerts is that of Franz Schubert. The great symphony in C so coldly received in 1844 when conducted at the Philharmonic Society by Mendelssohn, was performed at Sydenham already in 1856, and from that date down to the present day the interest taken in every new work of Schubert's produced has been continually on the increase. Great was the delight of all musicians when the beautiful *Rosamunde entr'actes* were performed in 1866, and again in 1867 with the addition of a curtain-tune and ballet air, two numbers in MS. which had been obtained from Herr Spina of Vienna. But there was more to come. In 1868 occurred the memorable visit of Dr. George Grove and Mr. Arthur Sullivan to Vienna, where they found the whole of the *Rosamunde* music (containing five numbers hitherto unknown) which had been tied up after a performance in 1823, and as Dr. Grove says, in the marvellously interesting account of his visit of discovery, "probably never disturbed since." All the new music was copied, brought to London, and performed at the Palace. It was during that same visit to Vienna that the great discovery of the missing symphonies was made. Schubert wrote nine, and Dr. Grove is even of opinion that, unless destroyed, there is still another to be found. Of these symphonies, the seventh, in E, is not in a sufficiently complete state to be performed, but all the others were played in chronological order at the Palace in 1881. The romance attaching to the discovery of some of these works, and the historical and musical value of the works themselves, rendered this series of performances one of unusual interest and attractiveness.

There was a time, and that, too, not very long ago, when Schumann's music was very little known in this country, and what little was played at concerts was neither liked nor understood. Many respectable musicians had not a good word to say for it, and some of the press were never tired of finding all manner of fault with it. The magnificent pianoforte concerto in A minor, now so admired—so popular as to be even included in the programme of a promenade concert—was singled out as specially worthy of abuse. For the last twenty years, however, in spite of popular prejudice and critical calumny, Schumann's music has figured on the programmes of the Crystal Palace concerts, and two seasons ago the directors announced in their prospectus as a feature of special interest the performance of all his symphonies in chronological order. We believe we are correct in saying that no concert has been devoted entirely to the composer's works: but no occasion has really presented itself, seeing that the months (June and July) in which Schumann was born and died, unfortunately do not fall within the time of year in which the Saturday concerts are given. Mr. Manns' patience and perseverance in the cause of Schumann deserve recognition. Brahms, whom Schumann in 1853 pointed out as "the hero of the immediate musical future," has no reason to complain of neglect. His first symphony in C minor, produced in Germany in 1876, was first given at the Palace in 1877, and his second symphony, in D major, produced in that year, was heard here in 1878. His "Academic Festival" and "Tragic" overtures, first played at a concert at Breslau on January



## ILLUSTATIONS to WAGNER'S PARSIFAL.

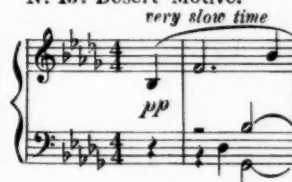
No 11. Melody of endearment.



No 12. Herzeleid death Motive.



No 13. Desert Motive.



No 14. "Good Friday" Motive.



No 15. Desert Motive. (in diminution)



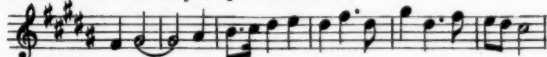
No 16. Blessing Motive.



No 17. Theme of Reconciliation.



No 18. Good Friday's spell Motive.



No 19.



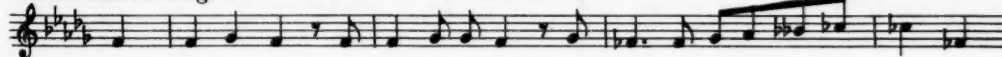
No 20.



No 21. Dirge Music.



No 22. Funeral Song.



## LÉON D'OURVILLE'S SOIRÉES MUSICALES.

(Augener & Co's Edition, N<sup>o</sup> 8542.)N<sup>o</sup> 3. IN THE GARDEN. (*Au Jardin.*)

SECONDO.

Allegretto.

*p*

*p dolciss.*

*p*

*dimin.*

*p*

## LÉON D'OURVILLE'S SOIRÉES MUSICALES.

(Augener & Co's. Edition, N<sup>o</sup> 8542.)N<sup>o</sup> 3. IN THE GARDEN. (*Au Jardin.*)

PRIMO.

Allegretto.

The musical score is written for a piano and features six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *p* (piano), *p dolce* (piano dolce), *f* (forte), and *dimin.* (diminuendo). The tempo is indicated as *Allegretto.* at the beginning of the first system.

*p*

*p dolce*

*f*

*f*

*p*

*f*

*dimin.*

*p*



## PRIMO.

First system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*.

Second system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*.

Third system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*.

Fourth system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*, *mf*, *dimin.*, *e smorz.*, *al*, *pp*, *p*.

## SECONDO.

First system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*.

Second system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*.

Third system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*.

Fourth system: Treble and bass staves. Treble: eighth notes, quarter notes, half notes. Bass: eighth notes, quarter notes. Dynamics: *f*, *p*, *mf*, *dimin.*, *e smorz.*, *rit.*, *al*, *pp*, *p*.

4, 1881, made their way to the Palace as early as April in the same year.

The recent death of J. Raff brings to our remembrance another important name which has been honoured at Sydenham. Already in 1870 an allegretto and scherzo from his Suite in C had been performed, but it was, perhaps, the sensation caused by Dr. Bülow's fine rendering of Raff's Pianoforte Concerto in C minor (Op. 185) that first brought his name prominently into notice in this country. Of his nine published symphonies, not to speak of other works, six have been heard at the Palace—the 2nd, 3rd, 4th, 5th, 7th, and 8th. If the rest are ever played it will be more for the sake of completeness than on account of their intrinsic merit.

Time would fail us to tell of many names and many works worthy of record. If we have not mentioned those of Haydn and Mozart, and others of equal importance, it is not because they have been neglected, but merely that they have not been specially brought into notice at these concerts, or favoured with a programme or series of performances devoted particularly to their works. Coming now to composers of the present day, we must be content to say a few words about the three who have striven, each in his own way, to extend the powers of music and to develop new art forms. Need it be said that we refer to Berlioz, Liszt, and Wagner?

The overtures of Berlioz and his *Harold en Italie* Symphony have for many years formed part of the Crystal Palace repertoire. When, however, the attention of musicians was attracted to the French composer by the revival of his works in Paris, by the *Faust* performances under the direction of Mr. C. Hallé in Manchester and London, by the *Romeo and Juliet* and *Fantastique* Symphonies given at the Philharmonic Society and at Mr. Ganz's Orchestral Concerts, Mr. Manns, by the production of *Lelio* and the *Symphonie funèbre et triomphale*, gave them an opportunity of completing their knowledge of Berlioz's orchestral works. The performance of the *Symphonie Fantastique*, followed immediately (as intended by the composer) by *Lelio*, on Nov. 19th, 1881, was extremely interesting, and the large audience assembled on that occasion proved that now "novelties" will not frighten away the public, as was formerly the case. Liszt's music has never been very popular in this country, and beyond the two pianoforte concertos so often chosen by pianists, his orchestral works are not often heard at the Palace. In this matter Mr. Manns has no doubt been guided by what he considers due to art, rather than by popular opinion and applause. As, however, he produced works of Berlioz, either to satisfy curiosity or merely for the sake of completeness, we think he might also give us a chance of hearing two of Franz Liszt's Symphonic Poems (Nos. 1 and 10), which, as far as we know, have not yet been performed in this country. Wagner, apart from the stage, is hardly to be thought of. Yet, by the production of his overtures and by judicious selections from his operas, all that was possible has been done to give the audiences at the Palace an idea of the particular style and genius of Wagner. How his music is liked by the public may be gathered from one little fact in connection with Mr. Manns' benefit in 1880. The programme was selected by a *plébiscite*. Votes were given by the audience on the previous Saturday. From a long list of overtures played during the season, they had to choose one for the benefit concert. Mendelssohn's favourite *Midsummer Night's Dream* obtained 157 votes, Beethoven's well-known *Leonora*, No. 3, 160, but Wagner's *Tannhäuser* no less than 247.

The list of modern composers who have found a hearing at the Crystal Palace is indeed long and compre-

hensive. Amongst others, we have had from Russia Rubinstein and Tchaikowsky; from Norway, Grieg; and from Denmark, Gade. Of German names, perhaps the most illustrious are those of Hiller, Rheinberger, Goetz, and Dvorák; and of French names we note Bizet, Saint-Saëns, Gounod, and Massenet. Gounod has conducted his own symphony in E flat at the Palace, and Massenet a selection of his works in 1878. We must not forget Italy. Verdi, of course, is the first name that occurs to us, and we will also mention Signor Sgambati, the latest "novelty." His reception at the Palace last season was most enthusiastic. He appeared in the triple capacity of performer, composer, and conductor, and bids fair to become a distinguished writer, and thus an honour to his country.

One of the chief glories of the Palace concerts has been the encouragement given to English composers. In most musical institutions they are placed at an enormous disadvantage in comparison with foreign artists, and the opportunities afforded to them at Sydenham, not only of having their works produced, but also carefully rehearsed and splendidly performed, have been neither "few nor far between." Sterndale Bennett, Henry Smart, Professor G. A. Macfarren, Mr. W. Macfarren, and Mr. Arthur Sullivan, have naturally been frequently represented. The number of English composers who have attempted the highest and most difficult form of art—that of the symphony—is by no means small, and in some cases they have been ventured beyond the customary No. 1. Mr. T. Wingham, Mr. H. Holmes, Mr. V. Stanford, Mr. H. Leslie, Mr. E. Prout, Mr. F. Cowen, and others, have come forward as symphony writers. Of the two last, the former has had two performed at the Palace, and the latter no less than three. Mr. Shakespeare, Mr. F. Barnett, Mr. C. H. H. Parry, Mr. W. T. Best, Mr. Corder, Mr. Mackenzie, M. D'Albert, and many others, have also contributed suites, overtures, concertos, &c.

In conclusion, we would mention that Mr. Manns himself often appears as a composer in the Crystal Palace concerts. It is, however, in the capacity of conductor that he has won fame; and already during his first years of office, his energy, perseverance, and enthusiasm tempered by judgment, were highly spoken of, and indeed publicly acknowledged.

## OUR MUSIC PAGES.

THE first page is devoted to the *Parsifal* illustrations for the second notice of that music drama given in another part of our columns. On the other pages is to be found a charming little duet from Léon D'Ourville's first book of pianoforte duets, entitled "Soirées Musicales." "In the Garden" is one of the most attractive of the set. Teachers in search of four-hand pieces for young pupils look hopelessly at the marches and airs with variations of Beethoven and Schubert, or at the more modern productions of Schumann and Robert Volkmann; they are certainly full of charm and interest, but far above the capacity of small hands and youthful minds. These duets of Léon D'Ourville, as we have already pointed out in a previous Number, are pleasing and effective, and though simple are not in any way uninteresting or commonplace. A second book has lately been published (Augener & Co.'s Edition, No. 8542 *b*), containing likewise four numbers—"Reaper's Song," "Gondolina," "The Lake," and "Hunting Song." We can also speak of this set in terms of praise. In all these pieces the second player is not a mere accompanist, but has in turn to give out the chief themes. This feature is worthy of notice, for it very frequently happens in duets that the first player has all the tune and the second all the toil.

## Foreign Correspondence.

### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, August 12th, 1882.

THE Conservatoire of the Gesellschaft der Musikfreunde has published its Jahresbericht, 1881-82. The professors of the section for music and for opera and Schauspiel numbered 54, the pupils 747, of whom 53 were from abroad. The piano attracted the greatest number, *i.e.* 417; then followed the violin with 96; singing with 81; the different wind instruments 45, &c. On leaving the establishment fourteen were decorated with the silver medal. The two final productions showed an excellent programme, and the executants earned much applause for their abilities. The first programme contained: Polonaise for piano, by Weber (instr. by Liszt); violin concerto by M. Bruch; fantasia for piano by Schumann; organ fugue by S. Bach; sonata for piano by Brahms; piano quintet by Schumann; Les Préludes, by Liszt, for two pianos. The second programme consisted of Beethoven's overture King Stephen; piano concerto by S. Bach; concerto for violin and viola by Mozart; piano concerto by Scharwenka; concerto in Hungarian style by Joachim. A great number of pupils paid nothing, as 94 Stifflinge; 105 likewise free; 45 half the school-fees. It is remarkable how many of our living artists in Vienna were educated in that same school; quite two-thirds of the orchestra in the Hofoper, of the Hofkapelle, and those of the theatres in the suburbs, were pupils of the Conservatoire. The stage no less shows a great number from the same quarter; they, however, leave Vienna as soon as possible, to make their fortunes abroad.

The Hofoper opened on August 1st—a great satisfaction for the foreigners, who in July found all the theatres closed. The Hofoper finished with a Massen-gastspiel and began now in the same manner, only in a smaller circle. We have Frau Gabrielli Eyrich and Herr von Reichenberg, both from Hanover, as *Gäste*, and three singers, Herren Wiegand, Broulick, and Fräulein Marie Lehmann, who had their entrance rôles, being already engaged. The latter we heard as Susanne, Mathilde, Madeleine, Leonore (*Troubadour*). Frau Gabrielli Eyrich performed the Countess (*Figaro's Hochzeit*), Elizabeth (*Tannhäuser*), Agathe. Both were heard to a certain degree with pleasure. Herr von Reichenberg is well known by his former *Gastspiel*. The engagement of the tenor, Herr Broulick, was formed with the perspective of a brilliant future, as he has a brilliant voice and is yet young. Herr Hofkapellmeister Richter is again at his post in the Opera and the Hofkapelle as conductor. Last spring he declared that he would no more conduct the Philharmonic Concerts. It would be a great loss, and no doubt he will be much pressed on that point. But whether he will again accept the engagement—that's the question!

Operas performed from August 1st till 12th:—*Faust*, *Figaro's Hochzeit*, *Wilhelm Tell*, *Tannhäuser*, *Postillon von Lonjumeau*, *Hans Heiling*, *Freischütz*, *Troubadour*, *Mignon*.

## Reviews.

*Select Works for the Pianoforte.* By JOSEPH RHEINBERGER. Second Series. London: Augener & Co.

Of the second series (Nos. 11—32) of Joseph Rheinberger's works for the pianoforte, now in course of publication, we have lying before us Nos. 17 (Roundelay), 18 (Masurek),

19 (Round), 20 (Allegretto capriccioso), 21 (Elegy), 22 (Toccata), 31 (Romanza), and 32 (Etude). We need not discuss here the merits of Rheinberger as a composer generally, and as a composer for the pianoforte in particular, as that is done at length in another part of this Number of the MONTHLY MUSICAL RECORD; we shall only point out that the pleasing, healthy, and noble nature of these compositions eminently qualifies them for teaching purposes. Teachers will find them excellent, *i.e.*, nourishing food for their pupils' hearts and minds. However, let the reader not be misled by this remark, and imagine that Rheinberger's pianoforte compositions are mere instructive pieces. Nay, they are works of art, and are instructive unintentionally, like all good and pure art.

*Six Sonatines for the Pianoforte.* By C. GURLITT. (Nos. 4, 5, and 6, each, 2s. 6d.) London: Augener & Co.

WE had occasion a short time ago to notice in very favourable terms the first three sonatines of this set. We have now before us the last three, and they are equally deserving of praise. The first movement of No. 5 forms a useful study in syncopation; and throughout the sonatas there is great variety of rhythm and some very neat workmanship. The Andante of No. 6 is a charming little piece. A composer with a certain knowledge of form could perhaps write without much trouble a piece either very difficult or very easy; but experience alone will enable a writer to produce music which will not frighten beginners, and yet give them work to do which will profitably employ their time, and the difficulties of which they will be able to conquer with a reasonable amount of study. Herr Gurlitt well understands what is required.

SCHUBERT, F. *Dances and Marches.* Edited by E. PAUER. (Edition No. 8387, net, 2s. 6d.) London: Augener & Co.

THIS volume begins with the first waltzes (Op. 9). "Little fairies hovering over the earth, no taller than a flower," according to Schumann's poetical description. Then follow other waltzes, Ecossaises, and many country dances—little trifles thrown off by the composer in his leisure moments. Some of them, it must be confessed, are scarcely worthy of Schubert, but others are exceedingly charming. In a complete collection we must, of course, take the good with the bad. To composers, it is perhaps a consolation to find that the greatest writers were not always inspired, and that they could at times produce music of an ordinary, every-day kind. It is scarcely necessary to mention that some of the most delightful waltzes in this collection have been used by Liszt in his well-known "*Soirées de Vienne d'après Schubert*." At the end of the volume are to be found two Marches: one was written to commemorate the death of Alexander I., Emperor of Russia, and the other in honour of the coronation of Nicholas I. Pieces written for special occasions are not always specially good, and those Marches, although interesting, are not in Schubert's best style. The volume has been carefully edited by E. Pauer.

*Three Scherzos for the Pianoforte.* J. GLEDHILL. (No. 1.) Brighton: J. & W. Chester.

THIS is a smoothly-written and unpretentious piece. It is scarcely *playful* enough for a Scherzo, and the grouping of measures is not altogether satisfactory.



*Gavotte and Sarabande.* By WALTER MACFARREN.  
York: Banks & Son.

TWO easy and well-written pieces. We cannot say that they are original, and there is a mixture of eighteenth- and nineteenth-century styles not altogether satisfactory.

*La Tristesse, The Minster Tower, Gavotte et Musette.*  
By SYDNEY SMITH. London: Edwin Ashdown.

THREE drawing-room pieces, in the composer's usual flowing and showy style. The first piece is somewhat disfigured by the commonplace coda. The second is a good study in octaves. It is called a sketch. Is it intended to be a rough one of the fourth scene in the second act of *Lohengrin*? The third piece is very well written; the *Gavotte* is sparkling, and the *Musette* graceful.

*Rigaudon and Polonaise.* By BOYTON SMITH. London: Edwin Ashdown.

THE first is an elegant and showy piece; neither too long nor too difficult. We care less for the *Polonaise*, which is of a more ordinary stamp.

*Marche Militaire and Marche Héroïque.* By FRANZ SCHUBERT. Transcribed for the Pianoforte by A. H. JACKSON. Brighton: J. & W. Chester.

TWO very excellent arrangements from Schubert's wonderful marches for four hands by the promising musician whose career terminated so suddenly last year. We do not like the change of key in the *Marche Héroïque*. Schubert wrote it in E flat minor; it has been transposed to D, probably to make it easier to read.

*Andante, Menuet, and Adagio.* "Mozart." By FR. BENDEL. (Edition No. 8050, net, 1s.) London: Augener & Co.

IT is not an easy matter to copy the style of one of the greatest composers, but any one listening to these three pieces would certainly be under the impression that they were written by Mozart. The beginning of the *Andante* is not unlike that of the celebrated *Ave Verum*. The *Menuet*, the most popular of the three, is as pleasing to play as it is wanting in originality—i.e., as it is successful as an imitation.

*Brahms' Walzer.* Op. 39. Pianoforte Duet. (Edition No. 8530, net, 1s. 6d.) London: Augener & Co.

OF all Brahms' compositions, none have been more popular than the *Liebeslieder waltzes*, the Hungarian dances, and the set of waltzes now under notice. A composer may display his skill and fancy in small pieces as well as in great, and what appears light and unimportant may often be the result of much time and labour. Dance forms are as alluring to musicians as they are attractive to the public. The *Gavottes* and *Giges* of Bach, the *Menuets* of Haydn and Mozart, the *Mazurkas* and other pieces of Chopin, may be named in support of this assertion. The Op. 39 of Brahms contains sixteen short pieces, and every one of them a little gem. The composer's pianoforte music is, as a rule, too difficult for the majority of players, but in these pieces there is nothing uncomfortable or terrific. They all require, however,

careful phrasing and attention to the marks of light and shade.

*Cecilia: A Collection of Organ Pieces in Diverse Styles.*  
Edited by W. T. BEST. Books II. and III. (Edition Nos. 8702a, 8703, each net, 1s.) London: Augener & Co.

THE third book of "*Cecilia*" brings, like the first, a sonata of Rheinberger's. *Opus 27* has all the excellent qualities which, two months ago, we commented on in reviewing *Opus 65*. More concise in form, it consists of three movements—a *Prelude* (Grave, C minor,  $\frac{3}{4}$ ), an *Andante* (*Sostenuto*, C major,  $\frac{3}{4}$ ), and a *Fuga* (*Alla breve*, C minor,  $\frac{3}{4}$ ). The second book contains three pieces by composers of very different complexions. First comes a spirited fugue (*Allegro*, E minor,  $\frac{3}{4}$ ), preceded by a short introduction (Grave, E minor,  $\frac{3}{4}$ ), by the lately-deceased and much-lamented Joachim Raff. Then a now plaintively now serenely melodious *Andante* (*Con moto*, G minor,  $\frac{3}{4}$ ), by A. P. F. Boëly; and, lastly, a terse and vigorous *Prelude and Fugue* by Adolph Hesse (1809—1863), one of the greatest organ virtuosi and most estimable composers for this instrument Germany can boast to have produced. The second of the three composers—a Frenchman, who was born at Versailles on April 19, 1785, and died at Paris on Dec. 27, 1858—is so little known in this country that a few data concerning him may not be out of place. According to Fétis, M. Boëly "devoted himself, about 1830, specially to the study of the organ, and acquired on this instrument a distinguished talent, little appreciated at Paris, where the organ style, like every other kind of music, is subject to the futilities of fashion. M. Boëly was for several years organist at the church of Saint-Germain l'Auxerrois. . . . As a composer, M. Boëly did not seek popular successes; but he conquered the esteem of all connoisseurs. His music is grave, correct, deeply thought, and one finds everywhere the conscientious sentiment of the artist who obeys his instinct instead of following the forms *à la mode*." The editing of "*Cecilia*" is all that can be desired; and this is what one would expect from so consummate a master of his instrument and so clever and conscientious an artist as Mr. Best is acknowledged to be. If the continuation is like the beginning, the "*Cecilia*" will prove a boon to organists and a success to editor and publishers. The pedal part is throughout placed on a separate staff, the registration is everywhere indicated, and the engraving as well as the general get-up is beautiful and tasteful.

PLEYEL. Op. 8. Arranged for Violin and Piano. By FR. HERMANN. (Edition No. 7545, net, 2s.) London: Augener & Co.

IGNAZ JOSEPH PLEYEL was Haydn's best pupil, and also one of his greatest friends and admirers. So highly was he esteemed as a musician and composer that he was invited in 1791 to conduct the professional concerts in London, and to write music expressly for them, so as to compete with the Salomon concerts for which Haydn had been engaged. In 1784 Mozart wrote to his father as follows:—"It will be a happy thing for music if, when the time arrives, Pleyel should replace Haydn for us." The six duets for two violins are most delightfully written: it would indeed be difficult to find pieces for beginners containing an equal amount of charm and usefulness. We most cordially recommend this new edition, in which they are arranged for violin and piano. It has been revised, fingered, and supplied with bowing marks by Fr. Hermann. The violin part is all written in the first position, and the pianoforte part presents no difficulty.

*Two Concert Pieces for Violin and Pianoforte.* "Ballade" and "Bolero." Op. 16, Nos. 1 and 2. By MOSZKOWSKI. (Augener & Co.'s Ed., 7528, a and b, each, net, 1s. 6d.) London: Augener & Co.

THE Ballade is rather long, very showy for the violin, but though the themes are pleasing we do not find them particularly original. The beginning of the second one in the relative major is not altogether unlike a famous passage in the Walküre. This piece contains, however, many features of interest with regard to harmony and workmanship. The Bolero is short, and, of its kind, a very good piece. The brisk rhythm of the Spanish dance is well kept up; the "castanet" episode is graceful and effective. The composer has given many proofs of his skill and talent, but we hope that in the future he will produce works of a higher aim. It is difficult to try and serve art and popular taste at the same time without falling more or less into what is mediocre if not commonplace.

*Melodic Vocalises for Deep Voice.* By B. LÜTGEN. (Edition No. 6794, net, 2s. 6d.) London: Augener & Co.

HERR LÜTGEN has had a long professional experience, and has published several elementary works for singers which have met with a very favourable reception. We need, therefore, only call attention to this new series of easy and progressive vocal exercises for low voices. They consist chiefly of fragments from the great writers, and thus, as the author says in his preface, they not only develop the voice, but form the pupil's taste.

*History of Music.* By EMIL NAUMANN. Translated by F. PRAEGER. (Parts 5, 6, 7, and 8.) London: Cassell, Petter, Galpin, & Co.

PART 4 contained an interesting chapter on the music of the Islamites; and the music of the Orient possesses a special interest, from the fact that, on account of its character and peculiarities, it has been imitated by some of the greatest musicians, such as Mozart, Beethoven, Weber, and Cherubini. The chapter on Greek music, in Part 5, deals with a somewhat dry subject in a very entertaining manner. The history is divided into the mythological and historical periods. We read about Orpheus "with his lute," Phœbus-Apollo, Bacchus, and the Sirens, and many other fabulous beings and myths; and in the historical period the writer "casts a cursory glance at the theoretical systems in use among the Hellenes." This glance takes in the tetrachord, the scales, with their various systems, the discoveries of Pythagoras and his monochord; and so we go on, until we come down to the time of Pericles, when music and poetry reached the highest stage of perfection. Plato and Aristotle come in for their due share of notice. Plato's ideas about music are full of meaning and full of interest even at the present moment. What, for instance, can be finer than his saying that "music was not intended solely to create cheerful and agreeable emotions, but that it should inculcate a love of all that is noble and hatred of all that is mean." The illustrations to this chapter on Greek music are very attractive. Although the Romans "were the immediate inheritors of Greek culture," they did very little for music as an art. They had a large number of martial instruments, but in the cultivation of vocal music were far inferior to the Greeks. Book II. (Part 6) brings us to the development of music in the Middle Ages. We are glad to find that the editor, Sir F. A. Gore Ouseley, much doubts whether the introduction of harmony can truly be attributed to the influence of Christianity. It rather

seems, as he justly points out, to have arisen among the northern tribes of Europe. An account is given of the "Church Modes" and early Christian hymnology. An illustration taken from a Cambridge is said to be "a faithful representation of one of the old English church organs." It has, however, been proved to be "an unfaithful copy of a drawing in a very old Utrecht manuscript." The part-singing of Hucbald, the sacred *organum*, consisting of fourths and fifths, is noticed, and the well-known ugly example given. Professor Macfarren, in his work on counterpoint, thinks it "incredible that simultaneous singing in fifths and fourths can ever have been authorised;" but the historical evidence in favour of the employment of these harsh and uncouth sounds is very strong indeed, whereas the learned professor's conjecture is only based on "the natural rule of reason, that progressions now in the highest degree offensive to the ear can never have been habitually performed or authoritatively sanctioned." The seventh part of our history concludes with the "oldest piece of polyphonic and canonical composition known to be in existence," the old Northumbrian round, "Sumer is icumen in." No mention of it was made by the author of the work, and it has been inserted by the editor. It may be added that this piece exists in a manuscript in the British Museum, and Mr. Chappell has conclusively shown that the handwriting is of the thirteenth century. In Part 8 we seem to be getting nearer home, for although Folk-music, the Troubadours, Minne and Meister singers belong to a somewhat remote period, we have lately heard so much about the Troubadours and Meistersingers in Wagner's operas, that the names seem quite familiar to us. The whole chapter on these subjects is really most readable, entertaining, and instructive; and the explanation of the songs of the Minne and Meister singers will prove a help to the understanding of many technical expressions in Wagner's *Meistersinger*. The translation by F. Praeger is praiseworthy, and the editorial work shows great care and research.

*F. W. von KORNATZKI'S Compendium of Thorough Bass and Patent Chord-Denoter.* London: Weekes & Co.

OF the making of inventions there seems to be no end, and Herr Kornatzki professes, by means of his Chord-Denoter, not only to impart a knowledge of harmony agreeably, and yet seriously, without the aid of a teacher, but also to remove all difficulties from the study of that intricate science. The instrument may be best described in the inventor's own words:—

"The eleven lines on which the notation of our whole musical system is based are painted on a glass fixed on a little stand, which is divided into two compartments. The smaller one on the left is for slides bearing the signatures of all keys. The larger one on the right is for slides exhibiting the chords and other musical matters."

On the slides are exhibited scales, intervals, and their inversions, the harmonics of a root or generator, the chords of the triad, seventh and ninth, and their respective inversions, the chords of the augmented sixth, and non-essential discords, &c. The rules to be observed, and the faults to be avoided, in part-writing, are also illustrated, and useful hints given with regard to the harmonising of a given melody, and also modulation. The Compendium is short, and contains much information within a brief compass. The Chord-Denoter is extremely ingenious, and easy to manipulate, and likely to prove both amusing and profitable to all who give up in despair the study of harmony on account of its difficulties and dreary exercises.

## Concerts.

### ROYAL ACADEMY OF MUSIC.

LADY GOLDSMID distributed the prizes to the successful students at the Royal Academy of Music, on July 22nd. Professor Macfarren, as usual, made a speech, and pointed out that the examinations had been very stiff; the lucky candidates could therefore feel that they had well earned their rewards. It is satisfactory to find that the Academy is determined to maintain a high standard, and that the prospect of a rival institution does not in any way induce the directors to make the path of honour smoother and easier. The following is the list of prizes:—

**Memorial Prizes**:—Charles Lucas Silver Medal (composition), W. G. Wood; Parepa-Rosa Gold Medal (singing), Miss Hilda Wilson; Sterndale Bennett Prize, purse of ten guineas (pianoforte), Miss Lilian Munster; Llewellyn Thomas Gold Medal (declamatory singing), Miss Kate Hardy; Evill Prize, purse of ten guineas (declamatory singing), John G. Robertson; Heathcote Long Prize, purse of ten guineas (pianoforte), between Arthur Dace and Septimus Webbe; Stanley Prize, purse of ten guineas (accompaniment and transposition), Miss Beatrice Davenport.

**Female Department**:—*Silver Medals* (singing), Kate Bentley, Charlotte Thudichum, and Hilda Wilson; (pianoforte), Blanche Cornish, Marian Davis, Alice Dyer, Rose Goode, Evelyn Green, Kate Isaacson, Cecilia Lancelot, Emily Latter, Selina Mackness, Annie V. Muckle, Lilian Munster, Mary Bruce Sanderson, and Frances Smith; (violin) Winifred Robinson.

**Bronze Medals (singing), Alexandra Ehrenberg, Constance Griffiths, Ada Iggulden, Eva Thompson; (pianoforte), Christian Alexander, Dora Bright, Ethel M. Boyce, Jane Corbett, Alice Crang, Eliza Goodchild, Ellen Jacobs, Edith Kelly, Nellie Knight, Eirene Pound, Alice Samuelson, Eva Thompson, Florence Tyers, and Beatrice Warren; (violin), Mary E. Chetham; (sight-singing) Alice Dyer, Selina Mackness, Lilian Munster, Maria Pope, and Dinah Shapley.**

**Male Department**:—*Silver Medals* (pianoforte), E. Croager, G. W. F. Crowther, A. Dace, H. Lake, C. S. Macpherson, S. Webbe, S. S. Wiggins; (violoncello), J. E. Hambleton, and W. C. Hann; (organ), R. Briant; (harmony), W. Sewell.

**Bronze Medals (singing), D. Lewis, C. Pounds, L. Williams; (sight-singing), Charles T. Corke, Frank Gwyn, Gernar Jones, Henry Douglas Redman, and John E. West; (pianoforte), E. O. Kiver, T. B. Knott, W. Mackway, C. T. Reddie, H. Douglas Redman, and C. Woods; (violin), P. Chapman, G. Jones, W. Richardson, and H. C. Tonking; (organ), E. Drewett, and A. Lake; (harmony), W. T. Barker, C. S. Macpherson, and L. Prout.**

Besides the above, the Certificate of Merit—the highest award of the Academy—was given to Miss Annie Cantelo, for piano-playing; and in the Male Department, Certificates of Merit were given to Alfred Izard (pianoforte), Frank Arnold (violin), Walter Thomas Barker (harp), and George John Bennett (harmony). Mr. Edward J. O'Brien obtained a violin-bow for violin-playing, and Miss Ellinor Clegg, a book for proficiency in Italian. Many letters of commendation were also given.

## Musical Notes.

ANGELO NEUMANN'S successor at the Leipzig theatre, Herr Stagemann, promises to produce, among other novelties, Berlioz's *Benvenuto Cellini*, Rubinstein's *Mak-kabier*, Glinka's *Russian and Ludmilla*, and Rheinthal's *Käthchen von Heilbronn*.

JOACHIM has been appointed Capellmeister of the Royal Academy of Arts at Berlin.

ONE of the first novelties to be produced at the Berlin opera, which opens on the 1st of September, will be Perfall's *Raimondin*.

PASDELOUP, who was engaged by the director of the Bordeaux Grand Théâtre to give a series of popular concerts during the time of the exhibition, gave the first of them on the 2nd of August.

IN the course of the next season there will be heard at the Théâtre des Arts, of Rouen, Weber's early opera *Sylvana*.

THE Opéra Comique is closed, and will not open till the 1st of September. At the Opéra, *Le Freischütz*, *La Juive*, *Les Huguenots*, and equally well-known works, are performed by the less distinguished members of the company. The most brilliant stars are not shining now—at least, not in Paris. Their last appearance was on July 14, when the gratis performance of Thomas's *Françoise de Rimini* took place.

THE new director of the Apollo Theatre at Rome proposes to produce Wagner's *Tannhäuser*.

*L'Art Musical* announces that Mlle. Madeleine Stamati, the daughter of the late composer and pianist, Camille Stamati, died suddenly at Paris on her return from a journey to Algiers.

THE Italian Legislature has decided that the 2nd Article of the Law of August 10, 1875, is to be abolished, and to be replaced by the following dispositions:—

(1) No one will be permitted to represent, or execute, in public, an opera, or ballet, or any musical composition whatever, without the consent of the authors or of those having their rights. The written and legalised proof of their consent has to be presented and handed over to the prefect of the province, who, in default of such a proof, and on the reclamation of the injured parties, will prevent the representation or execution. (2) A non-authorised representation or execution, be it entire or partial, augmented, reduced, or modified, will be punished with a fine not exceeding 500 lire (about £20), the question of damages being, moreover, reserved, as well as that of the severer punishments which may follow in the case of theft, fraud, or forgery, conformably with the penal code. (3) The penal action for the protection of the rights of authors will be officially exercised.

AT this time of the year, when there is not much going on in the musical world, we cannot occupy our leisure better than by taking a closer and a more comprehensive view of this and that aspect of our art. One means of doing so is to study musical statistics, for which we should like to give the reader a taste. Let us begin with the receipts of the chief concert institutions of Paris. "La Société des Concerts" realised in eighteen concerts from 140,000 to 150,000 francs; "L'Association du Château," directed by Edouard Colonne, in twenty-two concerts, 133,390 francs; "Les Concerts Populaires" (*Cirque d'hiver*), of Pasdeloup, in twenty-four concerts, 114,461 francs; "Les Nouveaux Concerts" (*Salle du Château d'Eau*), founded by Lamoureux, in twenty-three concerts, 62,000 francs; and "Les Grands Concerts" (*Cirque des Champs Elysées*), of Broustet, in twenty concerts, between 30,000 and 35,000 francs.

THE numbers of the pupils of the Paris Conservatoire admitted to take part in this year's competition will interest at the present time when the conditions and prospects of our projected Royal College of Music are so much discussed. Counterpoint and fugue, 13; Harmony (men) 26, (women) 12; Accompaniment (men) 3, (women) 7; Solfeggio (male instrumentalists) 36, (female) 66; Solfeggio (male singers) 22, (female) 27; Singing (men) 22, (women) 25; Organ, 5; Pianoforte (men) 51, (women) 30; Preparatory Pianoforte classes (men) 14, (women) 40; Harp, 5; Violin, 27; Preparatory Violin classes, 11; Violoncello, 12; Double-bass, 5; Flute, 6; Oboe, 7; Clarinet, 7; Bassoon, 4; Horn, 5; Trumpet, 9; Cornet-à-piston, 7; Trombone, 6; Opera (men) 7, (women) 6; Comic Opera (men) 9, (women) 13; Tragedy (men) 3, (women) 3; Comedy (men) 13, (women) 10. Total, 538. It is hardly necessary to indicate that this number is not made up of as many different pupils.



THE salaries paid to some of the principal singers at the *Opéra* are:—120,000 francs for eight months to Mlle. Krauss; 100,000 for ten months to Mlle. Salla; 33,000 francs for eleven months to Mlle. Richard; 112,000 francs for eight months and a half to M. Lasalle; 50,000 for five months to M. Maurel; 60,000 to M. Villaret; 55,000 francs to M. Sellier.

THE receipts at the *Opéra*, from November 1st, 1879, to October 31st, 1880, amounted to 4,162,115 francs; from November 1st, 1880, to October 31st, 1881, to 4,208,219 francs. In the former period, M. Vaucorbeil, the director, lost 12,635 francs; in the latter he gained 101,779 francs.

DURING the season 1881—1882, there were produced at the Cologne Theatre, under the management of Julius Hofmann, 139 musico-dramatic performances of thirty-eight different operas and four ballets. Of these thirty-eight operas seven were novelties:—Goetz's *Taming of the Shrew*, Schumann's *Genoveva*, Rubinstein's *Demon*, Semet's *Die Grille von Berry*, Wagner's *Götterdämmerung*, and Mozart's *Idomeneo* and *Così fan tutte*.

THE Birmingham Musical Festival commenced on August 29th, and concludes to-day (September 1st). The principal novelties announced are "Graziella," a new cantata by Sir Julius Benedict; "Psyche," a cantata by Herr Gade (composed expressly for this festival); "The Holy City," a new cantata by Mr. A. R. Gaul; *The Redemption*, a new oratorio, composed expressly for the festival by M. Charles Gounod; a new symphony by Mr. Hubert Parry; and an orchestral serenade by Mr. C. V. Stanford. M. Gounod's oratorio was performed on the Wednesday morning, and will be given again to-day. Sir Michael Costa is the conductor; and the principal vocalists are Mme. Albani, Miss Anna Williams, Miss Eleanor Farnol, and Mme. Marie Roze, Mme. Patey and Mme. Trebelli; Mr. Edward Lloyd, Mr. W. H. Cummings, and Mr. J. Maas, Mr. Santley, Mr. F. King, and Signor Foli. The band of 131 players will be led by M. Sainton. Mr. Stockley is chorus-master, and Mr. Stimpson organist.

THE Hereford Musical Festival will be held on the following dates:—September 12, 13, 14, and 15; and the Bristol Musical Festival on October 17, 18, 19, and 20.

MR. E. PROUT'S cantata, "Alfred," produced on the 1st of May last at the Shoreditch Town Hall by the Borough of Hackney Choral Association, is shortly to be given at Bishop Auckland.

A PROSPECTUS has been issued of a new Sacred Harmonic Society, to be formed as a limited liability company, with a capital of £10,000 in pound shares. There will be a first issue of 5,000 at £1, nearly a thousand of which are already subscribed for among the council and their friends.

PIERRE-FRANCOIS WARTEL, the eminent singing master, died at Paris on the 12th of August.

THE Italian composer and professor at the Royal Academy of Music, Saint Cecilia, Nicola Alberini, died at Rome, after a long illness, on July 29.

WE have to mention the death of James Turle, on the 28th of last June. He was born in the year 1802, and after serving for several years as choir-boy of Wells Cathedral, he was articled as a pupil to an uncle of the late Sir John Goss. He subsequently came to London, and on the death of Greatorex, in 1821, he was appointed, at the age of 29, organist of Westminster Abbey, which post he retained to the time of his death. He was thus connected with the great metropolitan church for a period of fifty-one years, although he retired from active duty in

1875. He accompanied "Israel in Egypt" at the Handel Festival, held in Westminster Abbey in 1834, presided at the organ when Spohr's "Last Judgment" was first performed at Norwich, in 1830, and was festival organist at Birmingham in 1837, when Mendelssohn conducted his "St. Paul." After noticing these facts, it is not necessary to speak of his capacity as an organist; only a man of striking merit would have been chosen to officiate on such important occasions. By his own express desire he now rests by the side of his wife in Norwood Cemetery. The window above the graves of Purcell and Bennett, in Westminster Abbey, will, however, be filled with stained glass as a tribute to his memory.

WE regret to announce the death of Mr. William Hutchins Callcott on the 4th ult. For several years he had been in very bad health, and endured great suffering with patience and Christian resignation. He was the younger son of Dr. Callcott, and nephew of the distinguished painter and Royal Academician, Sir Augustus Wall Callcott. The father, Dr. Callcott, an industrious and skilful composer, left behind him a distinguished name. His numerous glees and his clever canons obtained for him many honours during his lifetime, and established for him a great and lasting fame. His son, Mr. W. H. Callcott, was born at Kensington in the year 1807. After his father's death in 1821, he received musical instruction from his brother-in-law, William Harsley. In after life he spent much of his time in teaching, and also held several posts as organist. As a composer he is well known by his *scena* of "The Last Man," and his anthems, "Give Peace in our Time, O Lord," and "In My Father's House are many Mansions." Mr. Callcott also published many clever transcriptions. His "Holy Family," "Half-hours with the Best Composers," and Handel and Haydn arrangements, are highly esteemed and extensively used.

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